

TRAUMNOVELLE

VON
I. S. KALTER

GOLD+BETON / KÖLN
2023

In memory of
Dan Georg Bronner
1931 – 2023

Original Reproductions by I. S. Kalter

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Gold+Betton

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The exhibition "I. S. Kalter: Traumnovelle" is curated by Meryem Erkus and presented at Gold+Beton, Cologne, Germany, from June 2 through July 2, 2023.

"I. S. Kalter: Traumnovelle" was created during the artist's six months stay at The Bronner Residency, Düsseldorf, from July to December, 2022.

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PRESS RELEASE

Meryem Erkus

GOLD+BETON is thrilled to announce "Traumnovelle", a solo exhibition by I. S. Kalter showcasing his poignant body of work that was created during his artist-in-residence at The Bronner Residency in Dusseldorf.

Composed of more than twenty new paintings, "Traumnovelle" constitutes a dark visual portrait of devolution. This total work of art interferes with the hexagonal, brutalist nature of Ebertplatz, and presents the artist's contemplative exploration of deep cuts, broken bones and bleeding wounds expressed through understated works of art that blur the boundaries between painting, assemblage, and a curatorial object.

The exhibition is accompanied by a catalogue featuring texts by curators Ory Dessau and Rebekka Seubert providing further context and understanding of I. S. Kalter's work.

I. S. Kalter (b. 1986) resides in Tel Aviv - Yafo. His works have recently been exhibited in solo and group exhibitions, including Art Düsseldorf, DE (2023); Documenta XV, Kassel, DE (2022); Dortmunder Kunstverein, Dortmund, DE (2022); Mishkan Museum of Art, Ein Harod, IL (2022); ZONA MISTA, London, UK (2022); Tel Aviv Museum of Art, Tel Aviv, IL (2021); CCA - The Center for Contemporary Art, Tel Aviv - Yafo, IL (2020); Art Basel, Basel, CH (2019); Placement Produit, Paris, FR (2019), among others.

GOLD+BETON is a projectspace located at Ebertplatz, the biggest square of Cologne's inner-city-ring which has been a prosperous center for contemporary public / community art for the last 10 years. Due to challenges of an urban public space and Cologne's lack of appreciation of brutalist architecture, the square and its underground passage have been highly discussed in politics and are under constant attack from the local press. Thus for some it represents a bleeding wound of Cologne or - depending on the perspective - it stands for something that is wounded itself and in need for intense care.

For a decade, GOLD+BETON has been a public defender of the conservation of Ebertplatz. It is committed to showcasing thought-provoking works of art that stimulate the senses. The space plays an important role as a supporter of young and emerging artists at the beginning of their careers. The program includes solo and group exhibitions, performances, concerts and special projects, such as collaborative works with Cologne's independent art scene. It is part of Kunstverein Brunnen e.V. and funded by the City of Cologne.

NIGHTMARES

Rebekka Seubert

When you think of time, you can picture both a circle and a line, which is interesting because one would think it cannot be both, circular and linear at the same time. The most obvious example of daily periodicity is the rhythm of day and night. It naturally structures a rhythm of activity and rest and if the body allows it, sleep comes over the sleepy like a blanket, it covers them, embeds them, carries them away, and brings them back as they awake. What happens on this journey is a subject of study but can also be felt as a source of discomfort: putting the body to rest, losing consciousness, leaving the body behind to dive through a world of imagination - "Sleep is death's little brother" (Arthur Schopenhauer) The German language reflects this idea by semantically connecting schlafen (to sleep) and entschlafen (to pass away). It also connects der Traum (the dream) und der Albtraum (the nightmare), which are indeed sometimes spinning their plot hand in hand. Light and darkness, transparency and opacity, one doesn't go without the other.

Covered by sleep.

In history films, when you see the protagonist return to the noble family's summerhouse somewhere in Europe, the furniture is covered in white linen, the sunbeams coming in through the window shutters are kindly tracing the dance of the dust particles in the room. The furniture was hibernating and will soon be uncovered by the protagonist, dust will fall off and the house will be filled with life again.

A sleep you cannot wake up from.

But what if nobody removes the cover from the furniture. What if the cover is actually sticking to the furniture, never to release the covered from its cover? Not in a soft and romantic way like in Christo's wrappnigs but in a nightmare type of stickiness like the one that sticks to you from an experience at an emergency hospital: paper towels & Iodine drips or is it furniture lacquer? A Cocoon made not by a butterfly in hope of a beautiful future but by a hurt spider never to release the inside again? Or is the inside flesh and blood and must be protected not to leak out? Cover must stay on. No prediction can be made, we just don't know when these wounds will heal.

If the bright doesn't go without the dark, a nightmare is also just a dream.

THE LIVING DEAD PERIOD

Ory Dessau

I. S. Kalter's recent group of wall works offer a blend of suppressed idealism and materially sincere realism. Their appearance is ambiguous, signifying an impossible state of things, an unreachable, yet strived for, scenario. While wallowing in their own material properties they intimate and restore a quest of what they are not and can never be, namely, a painting, an authentic, uninterrupted discharge of energy from the body of the human subject onto the a physical surface.

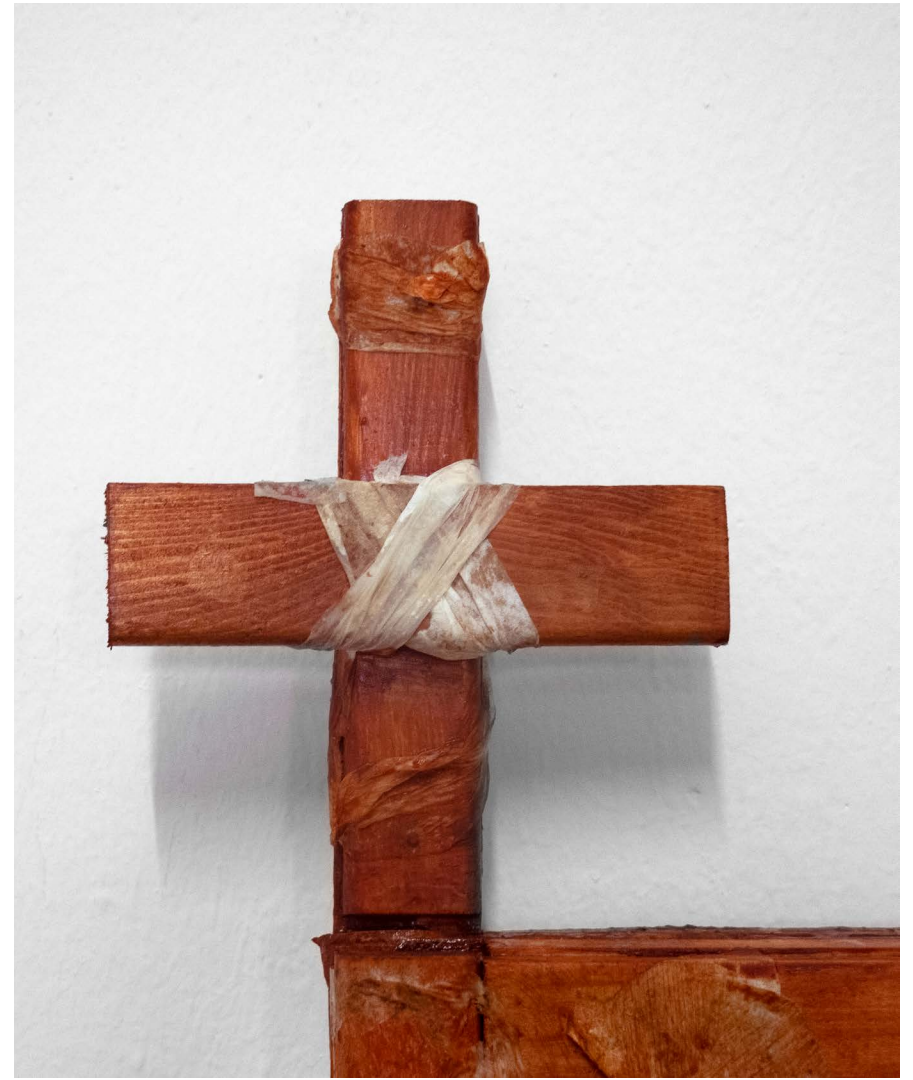
I. S. Kalter's work takes into account the impersonal industrial conditions in which painting prevails since modern times, which led Marcel Duchamp to the invention of the ready-made after abandoning his painterly practice. I. S. Kalter, however, did not abandon the picture plane, but began to contest it in its own field. Instead of ordering commercially manufactured sheets of canvas mounted on commercially manufactured wooden stretchers as in an assembly line, he constructs his own material support, his own frames, to establish his own personalized formats within particular, unstandardized measurements. Instead of using tubed paints applied by mass-produced brushes, he creates a painterly topography with papier-mâché. Rather than an outcome of a manual subjective gesture of the painter's, the works' stormy surfaces, their expressiveness, stems from the material itself. They create a fake index of a bodily imprint where the body was missing, and in this sense imply the notion of an action while indicating the impossibility thereof.

I. S. Kalter's manipulation of the papier-mâché provides the works with a patina, thematizing their coming into being as process of rapid aging, as if they were born old. This allows us to perceive their appearance 'here and now' as a culmination of a long history, as the end of a journey throughout the chronology of modern painting. It provides them with a fake index of history, and at the same time, it emphasizes their existence outside any historical context; their position as a superfluous rootless entity.

The works' patina also conveys a state of congealment which seals the picture plane, closes it off. Under these circumstances the works become an image of lifelessness, a dried out well, a wounded flayed body. They define painting in terms of death, but nevertheless, define death as an enduring processing, incorporate it as a thing or a stage one could go through and work with. By doing so, the works validate their icon-like structure, equating painting with prying, worshipping, grieving, and evoking. They mark death while envision resurrection and animation.



Mauritshuis
2022. Mixed media, 106x106x4 cm





Critique On Matters of Sanity
2022. Mixed media, 125x105x5 cm



Deleuzian Materialism
2022. Mixed media, 90x80x3 cm

אבגיתץ - קרעשטן - נגדיכש - בטצתג - חקבטנע - יגלפזק - שקוצית